

E. K. WATERHOUSE.



A CATALOGUE  
OF THE PICTURES AND STUDIES OF  
WILLIAM ETTY, R.A.

SELECTED FOR EXHIBITION AT THE SOCIETY OF ARTS,  
ADELPHI, LONDON: IN AID OF THE

FORMATION OF A  
NATIONAL GALLERY OF BRITISH ART.

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PRINTED BY CHARLES WHITTINGHAM, AT CHISWICK,  
FOR THE SOCIETY FOR THE ENCOURAGEMENT OF  
ARTS AND MANUFACTURES.

1849.

*Price Sixpence.*



THE SOCIETY OF ARTS proposed in 1848 to assist in the formation of a NATIONAL GALLERY OF BRITISH ART, by means of *public voluntary contributions*, arising from Donations and Annual Subscriptions and from the proceeds of an Annual Exhibition of the pictures and studies of some ONE eminent Living Artist. An exhibition of the pictures, studies and sketches of WILLIAM MULREADY, R. A. took place in June 1848. The soundness of the principle was at once confirmed by the unanimous approbation bestowed on the exhibition. On all hands it was pronounced to be one of the most interesting exhibitions which had ever been formed—to be calculated to advance the British School, by extending a general knowledge of Art—to afford a useful lesson to students, and to be an honourable testimonial to the merits of a distinguished artist.

The success of this, the first experiment, has induced the Society to make arrangements for continuing such a class of exhibitions, and to collect for exhibition, in the present year, the works of WM. ETTY, R. A. In this, as in the previous case, any profits which may arise will be applied in giving the Artist whose works are exhibited a commission for a Work, or in the purchase of a work already painted, which will be presented to the National Gallery.

LIFE SUBSCRIBERS—DONORS of £20 will have free admission to the Exhibition for life, a copy of MR. DOO'S Engraving of "MERCY INTERCEDING FOR THE VANQUISHED," after MR. ETTY'S picture, and the privilege of personally introducing any number of friends. Subscribers of £1 1s. will have free admission, a copy of MR. DOO'S Engraving of "MERCY INTERCEDING FOR THE VANQUISHED," and the privilege of introducing one friend during the season.





## PASSAGES IN THE LIFE OF MR. ETTY, ILLUSTRATIVE OF HIS WORKS.

[*Note. These are taken from Letters to a Relative, forming a concise autobiographical sketch, originally published in the Art Journal.*]



R. ETTY was born in York on the 10th of March, in 1787. Like Rembrandt and Constable he was a Miller's son and made his first sketches with chalk on the mill floor. He served an apprenticeship faithfully for seven long years, to Mr. Peck, Printer, Hull. His first act on gaining his freedom was to plan the achievement of artist life. A mercantile firm in the city of London, Messrs. Bodley, Etty and Bodley, were the munificent patrons of the young painter. He came to London, and found in a plaster-cast shop near Smithfield his first Academy of Art. The rest Mr. Etty tells for himself.

“Poor dear Collins and I entered the Royal Academy as probationers the same week. I drew the ‘Torso’ of Michael Angelo, I drew the ‘Laocoon.’ We drew the ‘Laocoon’ side by side, with many now no more; poor Haydon, ardent, mistaken in some respects, but still glorious in his enthusiasm, drew at the same time; his zeal and that of Hilton in the cause of historic Art urged me to persevere, and, by their example and precept, I certainly benefited and was encouraged. I admired the taste and feeling of Lawrence; I got my friend Fuseli to give me an introduction; for in those days ‘Old England’ students approached by decent and regular steps the *sanctum sanctorum* of genius; now ‘Young England’ tyros take a shorter cut, but not a better. Often without letter,



sometimes even without manners, they boldly knock at the R.A.'s door, 'I want a letter to the Museum,' 'I want a letter to the Academy.' We did things differently in former times:—enough; no more of *that*; they will know better in time, for they are, generally speaking, well-disposed and tractable.

"I got the introduction; my uncle went up to him, had an interview, was pleased, made an agreement with him to take me for twelve months, and paid down a hundred guineas for me. Oh! what a man was my uncle: with a family of his own, which he brought up most respectably, he found means and time to foster his brother's children and forward their views; he was a British merchant, and citizen of London, and worthy of the name and city. Behold me then, in the house of Sir Thomas, in an attic, the window of which you can yet see in Greek Street, Soho Square. I was left to struggle with the difficulties of Art and execution, for Lawrence's execution was *perfect—playful*, yet *precise*—elegant, yet *free*; it united in itself the *extreme* of possibilities. I tried, vainly enough, for a length of time, till *despair* almost overwhelmed me; I was ready to run away; my despondency increased. I was almost *beside* myself; here was the turn of my fate. I felt I could not get on; the incessant occupation of my master left him little time to assist me; *despair* of success in copying his works had well nigh swamped me; but here again is a lesson for the young; a voice within said 'Persevere.' I did so, and at last triumphed; but I was nearly beaten.

"I had now turned the corner; difficulty fled before me, crying, '*Sauve qui peut*,' and happiness and peace again dawned on me. I found copying other pictures, even the old masters, comparatively easy. The great key to Art, 'power of execution,' I was beginning to master; for, as Sir Thomas said, 'it is a great evil when a man's ideas go beyond his powers of execution;' and so, indeed, I found it. But now I began to get my chin above water: I could before this have cried out, 'Save me, O God, for the waters are come in even unto my soul.' I finished my twelve-month. I was glad again of *entire freedom* and liberty to do and paint what I liked: and thinking for myself was always what I liked, when folks told me to *imitate* my master; but I did not like the servility of imitation. I went to the British Gallery, copied old masters, painted



from nature—heads in the day-hour, and was always constant at my Academic studies, in which I took great delight. The *old* lofty Life Academy at Somerset House was a place which, having spent many of the pleasantest hours of my life in, I venerate almost to devotion, and Somerset House was truly a School of Art. Sir Thomas soon after employed me to copy the picture of the Queen, by Sir Joshua Reynolds, and a friend of mine, Lukin, a student of promise, to copy the King. We copied these in Somerset House, and my master was pleased with our copies, and I afterwards frequently worked for him at my own home; and I feel it to be a pride and pleasure to think that I enjoyed the friendship of this brilliant and benevolent individual to the lamented period of his premature death, which cut me to the heart. Silently but secretly making my way by daily and nightly study over the difficulties and dangers of my Art, I laid the foundation of that extensive knowledge of the human figure, male and female, which the practice of so many years of pains and studies must give.

‘ By slow degrees to noble Art we rise,  
And long, long labours, wait the glorious prize.’ ”

Mr. Etty next recounts his disappointments, in having his early pictures rejected by the Exhibitions;—a sad wound to his vanity, but, as he now generously says, a salutary one. “ I began to think I was not *half* the clever fellow I had imagined, and indeed I even began to suspect I was no clever fellow at all. I thought there must be some radical defect; my master told me the truth in no flattering terms; he said I had a very good eye for colour, but that I was lamentably deficient in all other respects almost. I believed him. I girded up my loins, and set to work to cure these defects. I lit the lamp at both ends of the day. I studied the skeleton, the origin and insertion of the muscles; I sketched from Albinus. I drew in the morning, I painted in the evening, and after the Royal Academy, went and drew from the prints of the antique statues of the Capitoline, the Clementine, Florentine, and the other galleries, finishing the extremities in black-lead pencil with great care. This I did at the London Institution in Moorfields. I returned home, kept in my fire all night to the great dismay of my landlord, that I might get up early



next morning before daylight to draw ; in short I worked with such energy and perseverance to *conquer* my radical defects, that at last a better state of things began to dawn, like the sun through a November fog ; and though I did not get a medal from an informality in my part, I gained it in point of fact, for my picture was esteemed the best, and Mr. West said of it, it would one day be sold for a Titian. I had what was better, a high compliment paid me, from the President's chair, by Sir Martin Shee, on my copy of the Ganymede of Titian. I then sent a small picture to the British Gallery, highly finished and carefully wrought ; it made a considerable noise. I sent a larger the same year to the Royal Academy, it made a still *greater* noise,—‘The Coral Finders.’ The ‘Cleopatra’ was the next year, Sir Francis Freeling my patron. It made a great impression in my favour. Sir Thomas jocularly said to me of it : ‘They, *the public*, leave Marc Antony’—meaning himself—‘whistling in the market-place, and go to gaze on your Cleopatra.’ ‘The Old Times’ even deigned to notice me, though as much in the shape of a castigation as in any other ; but still the *Times* noticed me. I felt my chariot-wheels were on the right road to fame and honour, and I now drove on like another Jehu !

“ I notice these things more definitely, my young friends, that you may not in the darkest days despair ; press on ‘for the mark of your high calling.’ Difficulties and dangers dragon-fanged will beset your path, but let ‘valiant and constant’ be the motto on your shield ; you will need both qualities—Valour, moral courage to triumph over obstacles, and *constancy* in your perseverance in good.”

The next portion of this biography consists of a narrative of his travels, and his studies in Venice, Rome, Florence, Naples and France. His return home is thus described—“I returned in 1824, having spent about two years of my life in Italy and France. I came with a mighty case of studies and treasures of Art to my little home in Lambeth, one frosty moonshiny night, in the winter of 1824 ; icicles hung to my hair, and the capote which had almost boiled in Italian suns was stiff with ice ; a warm fire and dear friends received me, and I was soon at home, and the *next* night saw me at my post on the Academic bench.

“ Pandora, formed by Vulcan, and crowned by the Seasons, from



Hesiod, claimed my first attention, and a picture of eight or nine figures, with accompaniments, was begun and finished in a few weeks, and sent to the exhibition of the Royal Academy ; my dear master, Sir Thomas Lawrence, bought it, and the Royal Academy elected me an Associate for it.

“ ‘ Strike ! while the iron is hot,’ said my beloved master ; striking at the time his own thigh to ‘ suit the action to the word.’ And again, ‘ You see what may be done by a little courage,’ was another word of encouragement.

“ I have had my beacon star to lead me on and guide me ; it has been one of hope, industry, and perseverance ; and this reminds me, that I never see a star hanging alone on the blue vault of heaven, like a beautiful silver cresset or sparkling diamond, that I do not feel, or fancy I feel, its holy and mysterious influence. It is like the eye of heaven looking afar on us in this nether sphere, and one feels afraid to think or act anything not quite in unison with its pure, lofty, and radiant apparent intelligence ! My dear departed friend, Cottingham, the eminent Gothic architect (whose noble offer to restore York Minster, *free of professional charge*, must ever endear him to my heart and to all the lovers of the Gothic), had just the same feeling of the influence of a star which I have.

“ Like many other men, my character has been much misunderstood by some—not a few—because I have preferred painting the unsophisticated human form divine, male and female, in preference to the production of the loom ; or, in plainer terms, preferred painting from the glorious works of God, to draperies, the works of man. I have been accused of being a shocking and immoral man ! I have even heard my bodily infirmities—brought on, in a great measure, by my ardent devotion to my Art, and studying in hot rooms in Life Academies—turned against me ; and unacquainted with my temperate habits, been accused of *drinking*. I confess my sin, I am fond of drinking, but only a harmless beverage, *tea* ; and I certainly venerate the memory of the man, be he who he may, who invented tea, and any who thus calumniate me I forgive, and only ask them to examine my life. That I have had errors and failings too many, I know, and trust to the goodness of God to forgive ; but it is a duty I owe to myself to state, what I do with sincerity, that in



whatever station I found myself thrown, whether printer's devil or Royal Academician, my honest endeavour has been to do my duty in it to the best of my power; a principle I can with confidence recommend to all who may come after me, and one which they will never regret to look back upon.

"My next important work was the 'Combat, or Woman Pleading for the Vanquished,' to illustrate the beauty of Mercy:—

' Mercy is like the gentle dew from heaven;  
It blesses him that gives, and him that takes—'

it made a great impression in my favour. 'The History of Judith,' in three colossal pictures; 'Benaiah, one of David's chief captains;'\* 'The Origin of Marriage,' from Milton, bought by the Marquis of Stafford; 'Ulysses and the Syrens;' 'Joan of Arc,' in three colossal pictures; making in all *nine* pictures exceeding the natural size, and numerous other works, which others may, but I, cannot recollect, but *if* put together, would fill almost Westminster Hall, in size, number, and space. Of their merit or demerit I let others judge; suffice it for me to feel I have *endeavoured* in this life to earnestly and seriously do my duty; a principle I can with confidence recommend in the language of the immortal Nelson: 'England expects thus every man this day will do his duty.' And here I will recommend to my younger brethren pursuing the Art, that whether they follow High Art, or Low Art, let their aim in the Profession be *excellence*, and encouragement will follow as a necessary consequence; let their conduct in life—*their aim, be virtue*, for its own dear sake, as well as *excellence in their beautiful Art for its own sake*. And happy will be the day they make *this* their firm determination; the prize of happiness and glory will be within the reach of minds so constituted; but if neglectful alike of their true honour and that of their noble Art, they degrade it and themselves by base views and improper conduct,

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\* It would be injustice to my kind and generous patrons, the Artists of Scotland, who so nobly set the example as encouragers of the highest class of Art, not to offer them here my grateful acknowledgments of their very liberal purchase of most of my efforts in the Epic Class of Art, and trust they may prove to them a source of that golden reward they so well deserve.



bitter will be the fruits; if they use the opportunities of an artist for the purposes of vicious indulgence, a miserable mistake will blight their prospects, and the sun of prosperity and hope will cease to shine on their labours. As a worshipper of beauty, whether it be seen in a weed, a flower, or in that most interesting form to humanity, lovely woman, in intense admiration of it and its *Almighty Author*, if at any time I have forgotten the boundary line that I ought not to have passed, and tended to voluptuousness, I implore His pardon; I have never wished to seduce others from that path and practice of virtue, which alone leads to happiness here and hereafter; and if in any of my pictures an immoral sentiment has been aimed at, I consent it should be burnt; but I never recollect being actuated in painting my pictures by such sentiment. That the female form, in its fulness, beauty of colour, exquisite rotundity, may, by being portrayed in its nudity, awake, like nature, in some degree an approach to passion, I must allow, but where no immoral sentiment is *intended*, I affirm that the simple undisguised naked figure is innocent. 'To the pure in heart all things are pure.' My aim in all my great pictures has been to paint some great moral on the heart: 'The Combat,' THE BEAUTY OF MERCY; the three 'Judith' pictures, PATRIOTISM, and self-devotion to her country, her people, and her God; 'Benaiah, David's chief captain,' VALOUR; 'Ulysses and the Syrens,' the importance of resisting SENSUAL DELIGHTS, or an Homeric paraphrase on the 'Wages of Sin is Death;' the three pictures of 'Joan of Arc,' RELIGION, VALOUR, LOYALTY and PATRIOTISM, like the modern Judith; these, in all, make *nine* colossal pictures, as it was my desire to paint three times three.

"After my nine large pictures, the following are a few of my principal works:—

- 'The Judgment of Paris,' formerly painted for Lord Darnley.\*
- 'Venus attired by the Graces,' the Rev. E. P. Owen.
- 'The Wise and Foolish Virgins,' Mr. Serjeant Thompson.
- 'Hylas and the Nymph,' Mr. Serj. Thompson.

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\* This fine picture is in the hands of Mr. Wass, who is engraving it on a scale and in a manner worthy of the painter and the subject.—ED. A. J.



'The Dance described in Homer's Shield,' a gentleman of Liverpool.

'The Prodigal Son'—'I will arise and go to my Father,'—Child, Esq.

'The Bevy of Fair Women,' Milton. Duke of Sutherland.

'The Pont d'Sospiri,' Venice—my excellent friend Macready had painted with an incident corresponding with its sad name. Studied in Venice by moonlight and daylight in a gondola.

'The Destruction of the Temple of Vice'—'And He sent evil Angels amongst them,' Henry Payne, Esq. Leicester.

'Youth at the Prow and Pleasure at the Helm,' Gray's Poems, R. Vernon, Esq.

X 'The Three Pictures of Joan of Arc,' Wm. Wethered, Esq. and C. W. Wass, Esq., 8, Adam Street, Adelphi.

'The Rape of Proserpine,' J. Gillott, Esq. Birmingham.

'La Fleur de Lis,' William Wethered, Esq. Lynn.

'Adam and Eve at their Morning Orisons,' the late William Beckford, Esq.

'The Prodigal in the Depth of his Misery,' the late William Beckford, Esq.

'The Prodigal's Return to his Father and Home,' Marquis of Lansdowne.

'Pandora,' Joseph Neeld, Esq., M. P.

'The Parting of Hero and Leander,' Joseph Neeld, Esq., M. P.

'Diana and Endymion,' H. Monro, Esq.

'The Death of Hero and Leander,' R. Thorp, Esq., Alnwick.

'The Graces,' Cupid and Psyche.

'To arms! ye brave!'

'The Coral Finders,' R. Nicholson, Esq., York.

'Amoret freed by Britomart from the Power of the Enchanters.'

'Robinson Crusoe wrecked on a Desert Island returning thanks to God for his Deliverance.'

'Somnolency,' G. T. Andrews, Esq. York.

'Magdalen,' The Rev. J. Spencer, York.

'The Good Samaritan,' my kind and attentive medical friend, R. Cartwright, Esq.



‘Samson betrayed by Delilah,’ Daniel Grant, Esq. Manchester.

‘Judgment of Paris,’ Joseph Gillott, Esq. Birmingham.

‘The Three Graces,’ Joseph Gillott, Esq. Birmingham.

‘Zephyr and Aurora,’ William Wetherhed, Esq. Lynn.

‘The Innocent are gay,’ R. Nicholson, Esq. York.

“I should be unjust as well as ungrateful were I to write this memoir of my life without putting on record my opinion of an Institution to which I owe so much, and to which the public and the country owe so much—I mean the Royal Academy of London—an institution I have pride and pleasure in stating, after an experience of upwards of forty years, having gone through all its grades from probationer to the highest of its honours I am ambitious of; having done this, and had that experience of its laws, constitution and management, the zeal, integrity and chivalrous sense of duty which actuates its officers, I am, as I said, happy to say it is in every respect worthy of the country, and of the proud station it holds; and I hope to live to see the day when the public and the country will appreciate that institution in a way more correspondent with its merits than they appear to me hitherto to have done.

“In conclusion, then, my life has been, since I was free from bondage, and pursuing the retreating phantom of Fame, like the boy running after the rainbow; my life has been, I say (with the exception of some dark thunder-clouds of sorrow, disappointment and deprivation), one long summer’s day; spent in exertions to excel, struggles with difficulty, sometimes Herculean exertions, both of mind and body, mixed with poetic day-dreams, and reveries, by imaginary enchanted streams. I have passed sweetly and pleasantly along, now chewing the cud of sweet and bitter fancies, and regretting my inability to do greater and better things; but God is good, and I desire in all my thoughts to give Him glory in the highest, that He has blest me and mine with a fair reputation and the solid comforts of life in a degree beyond my deserts; and I now retire from the arena, with the best feelings of peace and good-will to my brethren of the Art, for their uniform kindness, consideration, and support, in my long professional career.

And not only to my brethren the artists, but to all classes in that noblest of all European cities, London! my gratitude is due, from my



generous patrons, to my respected tradesmen, my good, well-disposed, and attentive models, and to others my best recollections are due and *cheerfully* paid.

But before finally taking leave of my young friends, the students in Art, amongst whom I well know there are many amiable and promising young men, I will take the freedom, as a retiring veteran and friend, to say a few words that they may imprint on their minds ‘AN INVINCIBLE DESIRE TO EXCEL IN THEIR NOBLE ART: to be an honour to their country, a credit to their friends and themselves, and THE FAITHFUL SERVANTS OF GOD. To be always attentive to His public *worship and ordinances*, and *strictly to respect His Sabbath of rest to the soul*:’ otherwise, as I have myself, I am sorry to say, formerly experienced, a neglect of this makes us too much attached to the world, too much ‘of the earth, earthy,’ for the artist, of all men, ought to be *intellectual, spiritual, virtuous*. If the students and followers of the Art, from this my precept and example, are induced to do these things, and to make them their guide through life, they will have reason to bless the day on which your application induced me to write this record of my life.

“ Your affectionate cousin,

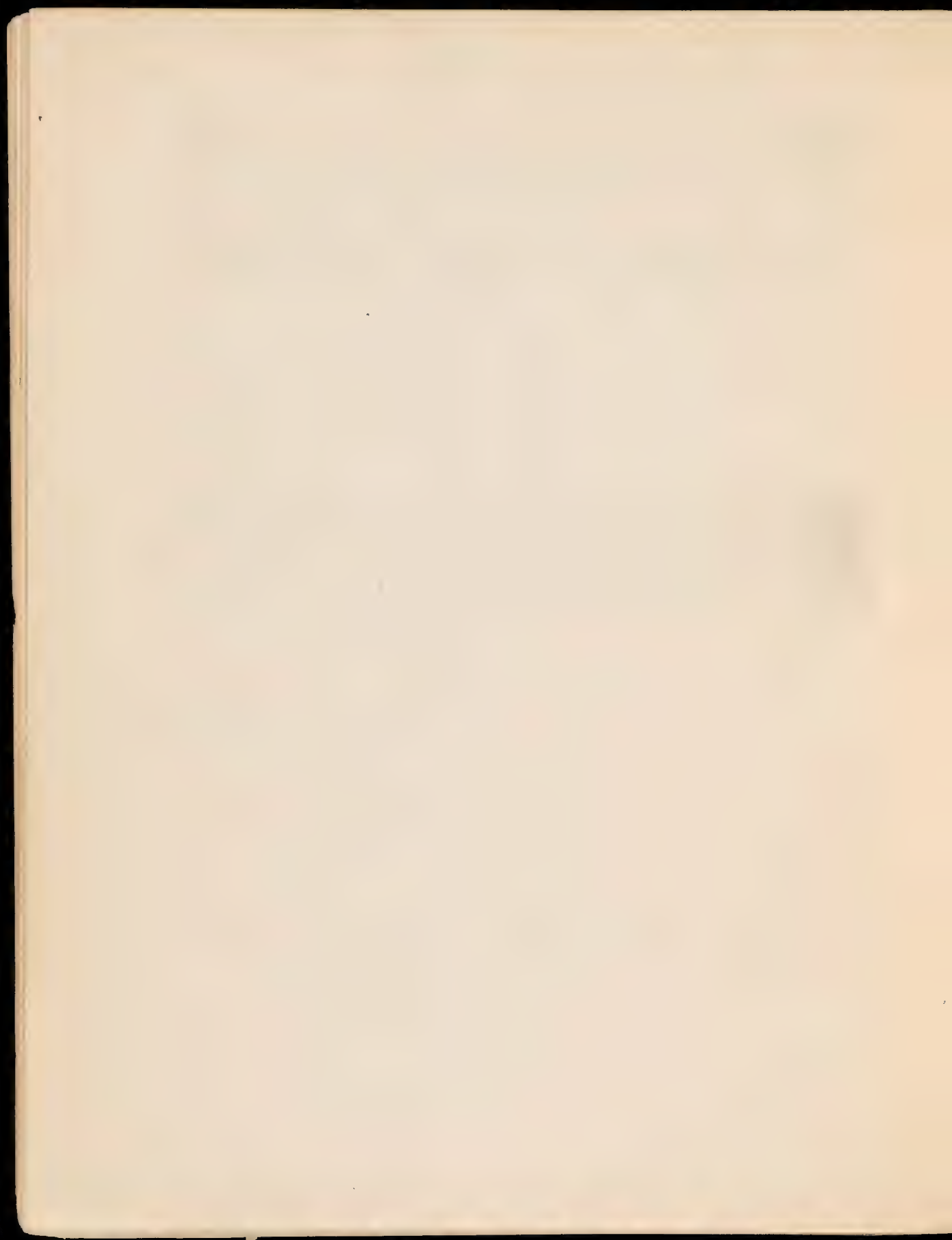
“ W. ETTY.”

*York, November, 1848.*



CATALOGUE OF THE WORKS OF  
WILLIAM ETTY, R. A.









*Society of Arts, Adelphi,  
9th June, 1849.*



THE Council have sincere gratification in opening to their Members and the public the collected Art-labours of William Etty, Esq. R. A. which form the second annual Exhibition of the works of an eminent contemporary painter.

The Council trust that this Collection will be deemed a graceful offering to the fair fame of so distinguished an Artist; and that it will lead to a more just appreciation of the power and genius of the British School in the highest rank of Art.

The Council are unable to express adequately their full sense of the liberal courtesy with which the valuable pictures forming this Collection have been entrusted to them for exhibition; and they feel that these acknowledgments are most especially due to the Members of the Royal Scottish Academy, whose paintings fill so prominent a place in the Exhibition.

JOHN SCOTT RUSSELL,  
*Secretary.*



## PROPRIETORS OF THE PICTURES LENT FOR EXHIBITION.

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| <p>ACADEMY, the Royal Scottish.<br/>         Andrews, G. T. Esq., York.<br/>         Baring, Thomas, Esq. M.P., Charles Street,<br/>             Berkeley Square.<br/>         Bell, Jacob, Esq., 15, Langham Place.<br/>         Bicknall, Elhanan, Esq., Clapham Rise.<br/>         Birch, Charles, Esq., Birmingham.<br/>         Broderip, W. J. Esq., Raymond Buildings.<br/>         Bullock, Edwin, Esq., Birmingham.<br/>         Burton, Henry, Esq., Aldersgate Street.<br/>         Cartwright, R. Esq., Bloomsbury Square.<br/>         Clow, John, Esq., Liverpool.<br/>         Coles, James, Esq., 14, Buckingham Street,<br/>             Adelphi.<br/>         Colls, Richard, Esq., 168, New Bond Street.<br/>         Criswick, James, Esq., 8, Bloomsbury Sq.<br/>         Ellis, Wynne, Esq. M.P., Cadogan Place.<br/>         Fountaine, Andrew, Esq., Narford Hall,<br/>             Norfolk.<br/>         Gibbons, John, Esq., 16, Hanover Terrace,<br/>             Regent's Park.<br/>         Gillott, Joseph, Esq., Birmingham.<br/>         Grant, Daniel, Esq., Manchester.<br/>         Harper, Edward, Esq., York.<br/>         Harris, J. Esq., Clapham Common.<br/>         Hawker, Charles, Esq., Bristol Road, Bir-<br/>             mingham.<br/>         Institution, The Royal Manchester.</p> | <p>Labouchere, Rt. Hon. Henry, M. P., Bel-<br/>             grave Square.<br/>         Lansdowne, Marquis of, Berkeley Square.<br/>         Macready, W. C. Esq., 5, Clarence Terrace,<br/>             Regent's Park.<br/>         Miller, John, Esq., Liverpool.<br/>         Munro, H. A. J. Esq., Hamilton Place,<br/>             Piccadilly.<br/>         Neeld, Joseph, Esq. M. P., Grosvenor Sq.<br/>         Pennell, George, Esq., 18, Berners Street.<br/>         Sheepshanks, John, Esq., Rutland Gate,<br/>             Hyde Park.<br/>         Spiers, R. J. Esq., Oxford.<br/>         Sutherland, Duke of, Stafford House.<br/>         Thompson, Mr. Sergeant, 4, Upper Bel-<br/>             grave Street.<br/>         Thorp, Thomas, Esq., Alnwick.<br/>         Wall, C. Baring, Esq. M. P., Berkeley Sq.<br/>         Wass, Charles Wentworth, Esq., 8, Adam<br/>             Street, Adelphi.<br/>         Wethered, William, Esq., Regent's Park<br/>             Terrace.<br/>         Wigram, Rt. Hon. Sir James, 68, Portland<br/>             Place.<br/>         Wood, John, Esq., West Square, Southwark.<br/>         Wynn, The Right Hon. Charles W. W.<br/>             M. P., Grafton Street, Bond Street.<br/>         Young, George, Esq., Wimpole Street.</p> |
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# CATALOGUE

## OF THE WORKS OF WILLIAM ETTY, R. A.

### SELECTED FOR EXHIBITION.



R. ETTY'S general design in painting the following Nine Great Pictures has been thus stated by himself:

“ My aim in all my great pictures has been to paint  
 “ some great moral on the heart: The Combat, *the*  
 “ *Beauty of Mercy*; The Three Judith Pictures, *Pa-*  
 “ *triotism* and self devotion to her country, her people,  
 “ and her God; Benaiah, David's Chief Captain, *Valour*; Ulysses and  
 “ the Syrens, *the importance of resisting sensual delights*, or an Ho-  
 “ meric paraphrase on ‘The wages of sin is death.’ The Three Pictures  
 “ of Joan of Arc, *Religion, Valour, Loyalty* and *Patriotism*, like the  
 “ Modern Judith; these in all make *Nine* Colossal Pictures, as it was  
 “ my desire to paint three times three.”

#### I.

##### *Judith and Holofernes.*

“ Then she came to the pillar of the bed, which was at Holofernes' head, and took down his faulchion from thence.

“ And approached to his bed, and took hold of the hair of his head, and said—Strengthen me, O Lord God of Israel, this day !”

*See the Book of Judith.*

Exhibited in the Royal Academy in 1827, and the British Institution in 1828. The property of the Royal Scottish Academy of Fine Arts.

## II.

*The Maid of Judith waiting outside the Tent of Holofernes till her Mistress had consummated the deed that delivered her Country from its Invaders.*

See the Book of Judith.

Forming the last painted pendant picture to the principal one. Painted for the Royal Scottish Academy of Fine Arts, and exhibited in the Royal Academy in 1831. The property of the Royal Scottish Academy of Fine Arts.

## III.

*Judith.*—Pendant to foregoing principal picture.

“And anon after she went forth; and she gave Holofernes’ head to her maid, and she put it in her bag of meal.”

See the Book of Judith.

Painted in 1829 by order of the Royal Scottish Academy of Fine Arts. Exhibited in the Royal Academy in 1830. The property of the Royal Scottish Academy of Fine Arts.

## IV.

*The Combat. Mercy interceding for the Vanquished. An Ideal Group.*

Painted and exhibited in the Royal Academy in 1826. The property of the Royal Scottish Academy of Fine Arts.

## V.

“*The Wages of Sin is Death!*” exemplified in the Homeric Fable of the Sirens and Ulysses.

“Next, where the Sirens dwell, you plough the seas;  
Their song is death, and makes destruction please.  
Unblest the man, whom music wins to stay  
Nigh the curst shore, and listen to the lay.  
No more that wretch shall view the joys of life,  
His blooming offspring, or his beauteous wife!



“ In verdant meads they sport ; and wide around  
Lie human bones, that whiten all the ground ;  
The ground polluted, floats with human gore,  
And human carnage taints the dreadful shore.  
Fly swift the dangerous coast ; let every ear  
Be stopt against the song ! 'tis death to hear !  
Firm to the mast, with cords thyself be bound,  
Nor trust thy virtue to th' enchanting sound.  
If, mad with transport, freedom thou demand,  
Be every fetter strain'd, and added band to band.”

*The Syren's Song.*

“ O stay, O pride of Greece ! Ulysses, stay !  
O cease thy course, and listen to our lay !  
Blest is the man ordain'd our voice to hear,  
The song instructs the soul, and charms the ear.  
Approach ! thy soul shall into raptures rise !  
Approach ! and learn new wisdom from the wise !  
We know whate'er the kings of mighty name  
Achiev'd at Ilion, in the field of fame ;  
Whate'er beneath the sun's bright journey lies.  
O stay, and learn new wisdom from the wise !—”

*See Twelfth Book of Pope's Translation  
of Homer's Odyssey.*

Painted and exhibited in the Royal Academy in 1837. The property of the Royal Manchester Institution. Presented to that body by Daniel Grant, Esq.

VI.

*Benaiah, one of David's chief Captains.*

“ *He slew two lion-like men of Moab.*”—2 Sam. xxiii. 20.

“ Giants of mighty bone, and bold emprise :  
For in those days might only was admired,  
And valour and heroic virtue called ;  
To overcome in battle, and subdue

Nations, and bring home spoils with infinite  
 Manslaughter was held the highest pitch  
 Of human glory, and for glory done  
 Of triumph to be styled great conquerors,  
 Patrons of mankind, gods, and sons of gods;  
 Destroyers, rightlier called, and plagues of men."

Exhibited in the Royal Academy in 1829, and the British Institution in 1830. The property of the Royal Scottish Academy of Fine Arts.

## VII.

*Joan of Arc, on finding in the Church of St. Catherine de Fierbois, the Sword she had dreamt of, devotes herself and it to the service of God and her Country.*

Exhibited in the Royal Academy in 1847. The property of C. W. Wass, Esq. and Wm. Wethered, Esq.

## VIII.

*Joan of Arc makes a Sortie from the Gates of Orleans, and scatters the Enemies of France.*

Exhibited in the Royal Academy in 1847. The property of C. W. Wass, Esq. and Wm. Wethered, Esq.

## IX.

*Joan of Arc, after rendering the most signal Services to her Prince and People, is suffered to die a Martyr in their cause.*

"Nowhere do modern annals display a character more pure, more generous, more humble, amidst varied reverses and undoubted victories, more free from all taint of selfishness, more akin to the champions and martyrs of old time."—*Quarterly Review*.

Exhibited in the Royal Academy in 1847. The property of C. W. Wass, Esq. and W. Wethered, Esq.

## X.

*One of the Olden Time.*

Exhibited in the Royal Academy in 1842. The Property of James Coles, Esq.



XI.

*Two of the Modern Time.*

Exhibited in the Royal Academy in 1842. The property of Geo. Pennell, Esq.

XII.

*Cupid in a Shell.*

Painted in 1844. Never exhibited. The property of R. J. Spiers, Esq.

XIII.

*Cupid scattering Roses.*

Painted in 1843. Never exhibited. The property of John Miller, Esq.

XIV.

*Diana and Endymion.*

“The fable of Endymion’s amours with Diana, or the Moon, arose from his knowledge of Astronomy; and as he passed the night on some high mountains to observe the heavenly bodies, it has been reported he was courted by the Moon.”—*Lempriere*.

Exhibited in the Royal Academy in 1839. The property of H. A. J. Munro, Esq.

XV.

*Cupid looking after the Gold Fish.*

Exhibited in the British Institution in 1845. The property of Daniel Grant, Esq.

XVI.

*The Choice of Paris.*

After the marriage of Peleus and Thetis, the Goddess of Discord threw down a golden apple on which was written, “To the fairest.” The contest for this among the Goddesses became general, but at last was reduced to three—Venus, Minerva, and Juno, who referred the decision to Paris, then a shepherd on Mount Ida; Juno promised him a kingdom; Minerva, military glory; and Venus, the fairest woman in the world for his wife. After he had heard their several

claims and promises, Paris adjudged the prize to Venus and gave her the golden apple.

Exhibited in the Royal Academy in 1846. The property of Joseph Gillott, Esq.

## XVII.

*The Standard Bearer.*

Exhibited in the British Institution in 1843. The property of Charles Hawker, Esq.

## XVIII.

*Meditation.*

Painted in 1845. Never exhibited. The property of C. W. Wass, Esq.

## XIX.

*Sketch for "Mercy interceding for the Vanquished."*

Never exhibited. The property of C. W. Wass, Esq.

## XX.

*Study of a Head.*

Painted in 1845. Never exhibited. The property of Henry Burton, Esq.

## XXI.

*A Study of Colour.*

Painted in 1844. Never exhibited. The property of John Wood, Esq.

## XXII.

*Samson betrayed by Delilah.*

"And when Delilah saw that he had told her all his heart, she went for the lords of the Philistines, who came up and brought money in their hand, and she made him sleep upon her knees; and she called for a man and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him.

"And she said, the Philistines be upon thee, Samson. And he awoke out of his sleep, and said, I will go out as at other times be-



fore and shake myself. And he wot not that the Lord was departed from him.

"But the Philistines took him and put out his eyes, and brought him down to Gaza; and bound him."—*Judges*, ch. xvi.

Exhibited in the Royal Academy in 1837. The property of Daniel Grant, Esq.

XXIII.

*The Entombment of Christ.*

Painted and exhibited in the Royal Academy in 1843. The property of the Rt. Hon. Henry Labouchere.

XXIV.

*A subject from the Parable of the Ten Virgins.*

"Five of them were wise, and five foolish; they that were foolish took their lamps and took no oil with them; but the wise took oil in their vessels with their lamps.

"While the bridegroom tarried, they all slumbered and slept. And at midnight there was a cry made, behold the bridegroom cometh, go ye out to meet him. Then all those virgins arose and trimmed their lamps, and the foolish said unto the wise, Give us of your oil for our lamps are gone out; but the wise answered saying, Not so, lest there be not enough for us and you; but go ye rather to them that sell and buy for yourselves. And while they went to buy, the bridegroom came, and those that were ready went in with him to the marriage and the *door was shut*. Afterwards came also the other virgins, saying, Lord, Lord, open to us; but he answered and said, Verily I know you not."—*St. Matthew*, ch. 25.

Exhibited in the Royal Academy in 1840, and the British Institution in 1841. The property of Mr. Sergeant Thompson.

XXV.

*The Storm.*

"They cried unto Thee, and were delivered; they trusted in Thee and were not confounded."—*Psalms* xxii.

"For he commandeth and raiseth the stormy wind, which lifteth up the waves thereof;"

"Then they cried unto the Lord in their trouble."—*Psalm cvii.*

Exhibited in the Royal Academy in 1830, and the Royal Institution in 1831. The property of the Royal Manchester Institution.

XXVI.

*Hero, having thrown herself from the Tower at the sight of Leander drowned, dies on his body.*

Painted and exhibited in the Royal Academy in 1829. The property of Thomas Thorp, Esq.

XXVII.

*Pluto carrying off Proserpine.*

"That fair field of Enna where Proserpine,  
Gathering flowers, herself a fairer flower,  
By gloomy Dis was gathered."

*Milton, Ovid, &c.*

Exhibited in the Royal Academy in 1839. The property of Joseph Gillott, Esq.

XXVIII.

*Warrior of the Olden Time.*

Painted in 1840. Never exhibited. The property of the Right Hon. Sir James Wigram.

XXIX.

*Morning Amusements.*

Exhibited in the Royal Academy in 1841. The property of H. A. J. Munro, Esq.

XXX.

*Venus and Cupid.*

Painted in 1842. Never exhibited. The property of Elhanan Bicknell, Esq.

XXXI.

*Ariadne.*

Painted in 1844. Never exhibited. The property of John Miller, Esq.



XXXII.

*Venus and Cupid descending.*

Exhibited in the British Institution in 1822. The property of Geo. Young, Esq.

XXXIII.

*Waters of Elle.*

“Love’s cherish’d gift, the rose he gave is faded,  
Love’s blighted flower can never bloom again;  
Weep for thy fault, in mind, in heart degraded,  
Weep, if thy tears can wash away the stain.”

Exhibited in the British Institution in 1839. The property of Mr. Serjeant Thompson.

XXXIV.

*Sketch of a Subject for an Altar Piece; Martyrdom of some of the early Christians.*

Exhibited in the British Institution in 1831. The property of C. Baring Wall, Esq. M. P.

XXXV.

*Venus and Cupid.*

Exhibited in the British Institution in 1830. The property of C. W. Wass, Esq.

XXXVI.

*A Landscape View of the Stid Bolton Abbey, Yorkshire.*

Painted in 1843. Never exhibited. The property of John Wood, Esq.

XXXVII.

*Study of Paris.*

Painted in 1842. Never exhibited. The Property of C. W. Wass, Esq.

XXXVIII.

*A Magdalen.*

Painted in 1835. The property of Charles Wentworth Wass, Esq.

## XXXIX.

*Study of a little Girl.*

Painted in 1823. The property of Charles Birch, Esq.

## XL.

*The Bridge of Sighs, Venice—taken from Sketches made from the Canal in 1823.*

“Just by the Bridge of Sighs, at the remote extremity of the narrow passage, over some scupper-holes which descend to the water, is a strong iron bar fixed at each end into the wall; upon and across this, the condemned was thrown, and his head severed from his body, unheard, unseen, save by the executioners, and the dread eye of Heaven! At dead of night, a black gondola, like a dark spirit of the waters, glided silently to a little portal by the water's edge beneath—the body was conveyed to a distant part of the lagune, and there thrown in. Near that spot the fishermen of Venice were forbidden, under severest penalties, to fish.”

*M.S. Journal of a Residence in Venice.*

Exhibited in the Royal Academy in 1835, and the British Institution in 1836. The Property of W. C. Macready, Esq.

## XLI.

*The Good Samaritan.*

“A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was; and when he saw him, he had compassion on him and went to him.”—*St. Luke, x.*

Painted and Exhibited in the British Institution in 1838. The property of R. Cartwright, Esq.

## XLII.

*Pandora.*

Pandora, the heathen Eve, having been formed by Vulcan as a sta-



tue, and animated by the gods, is crowned by the Seasons with a garland of flowers.

“To deck her brows, the fair tressed Seasons bring  
A garland breathing all the sweets of Spring.”

*Elton's Hesiod.*

Exhibited in the Royal Academy in 1824. The property of Joseph Neeld, Esq. M. P.

XLIII.

*Sabrina, from Milton's Masque of Comus.*

“Sabrina fair,  
Listen where thou art sitting  
Under the glassy, cool, translucent wave,  
In twisted bands of lilies knitting  
The loose train of thy amber dropping hair.”

Painted in 1840. Never exhibited. The property of Charles Wentworth Wass, Esq.

XLIV.

*The Parting of Hero and Leander.*

Hero was a beautiful woman of Sestos, in Thrace, and priestess of Venus, whom Leander of Abydos loved so tenderly that he swam over the Hellespont every night to see her.

Exhibited in the Royal Academy in 1827. The property of Joseph Neeld, Esq. M. P.

XLV.

*Phædria and Cymochles, or the Idle Lake. See Spenser's Faery Queen, Canto VI. Book II.*

“Along the shore, as swift as glance of eye,  
A little gondelay, bedecked trim,  
With boughs and arbours woven cunningly,  
That like a little forest seemed outwardly.”

Exhibited in the Royal Academy in 1832. The property of Wynne Ellis, Esq. M. P.

## XLVI.

*A Composition, taken from the following passages of the eleventh book of Milton's Paradise Lost.*

"He look'd, and saw, a spacious plain, whereon  
 Were tents of various hue; . . . . .  
 . . . . . whence the sound  
 Of instruments that made melodious chime  
 Was heard, of harp and organ; and who mov'd  
 Their stops and chords was seen; . . . . .  
 . . . . . After these,  
 . . . . . a different sort,  
 From the high neighbouring hills, which was their seat,  
 Down to the plain descended: by their guise  
 Just men they seem'd. . . . .  
 . . . . . They on the plain  
 Long had not walked, when from the tents beheld  
 A bevy of fair women, richly gay  
 In gems and wanton dress; to the harp they sung  
 Soft amorous ditties, and in dance came on:  
 The men, tho' grave, ey'd them, and let their eyes  
 Rove without rein, till in the amorous net  
 First caught, they lik'd, and each his liking chose;  
 And now of love they treat, till the ev'ning star,  
 Love's harbinger, appear'd; then all in heat  
 They light the nuptial torch, and bid invoke  
 Hymen, then first to marriage rites invok'd  
 With feast and music all the tents resound."

Painted and exhibited in the Royal Academy in 1828. The property of the Duke of Sutherland.

## XLVII.

*La Fleur de Lis.*

Exhibited in the Royal Academy in 1848. The property of William Wethered, jun. Esq.



XLVIII.

*A Group of Captives by the Waters of Babylon.*

Exhibited in the Royal Academy in 1848. The property of Joseph Gillott, Esq.

XLIX.

*A Bivouac of Cupid and his Company.*

Exhibited in the Royal Academy in 1838. The property of Joseph Gillott, Esq.

L.

*The Repentant Prodigal's Return to his Father.*

"And the Son said unto him, Father, I have sinned against heaven and in thy sight, and am no more worthy to be called thy Son."

Painted and exhibited in the Royal Academy in 1841. The property of the Marquis of Lansdowne.

LI.

*Hylas and the Nymphs.*

"The nymphs of the river, enamoured of the beautiful Hylas, carried him away; and Hercules, disconsolate at the loss of his favourite youth, filled the woods and mountains with his complaints."

*Apollonius Rhodius, Lempriere.*

Exhibited in the Royal Academy in 1833 and the British Institution in 1834. The property of Mr. Serjeant Thompson.

LII.

*Head of a Cardinal.*

Exhibited in the Royal Academy in 1844. The property of John Sheepshanks, Esq.

LIII.

*Head of a Jew.*

Painted 1846. Never exhibited. The property of C. W. Wass, Esq.

## LIV.

*Cupid sheltering his darling from the approaching Storm.*

Exhibited in the Royal Academy in 1822. The property of John Sheepshanks, Esq.

## LV.

*Portrait of Matilda, the daughter of Elhanan Bicknell, Esq.*

Painted in 1845. The property of E. Bicknell, Esq.

## LVI.

*Head of a Jew.*

Painted in 1844. Never exhibited. The property of J. Criswick, Esq.

## LVII.

*Three Portraits. The Children of Henry Wood, Esq.*

Painted in 1840. Never exhibited. The property of Henry Wood, Esq.

## LVIII.

*Nymph Angling.*

Exhibited in the Royal Academy in 1831. The property of Charles Birch, Esq.

## LIX.

*The Bather.*

Painted in 1845. Never exhibited. The property of Joseph Gillott, Esq.

## LX.

*The Sea Bather.*

Exhibited in the Royal Academy in 1846. The property of Joseph Gillott, Esq.

## LXI.

*Portrait of Miss Wallace.*

Painted in 1820. Never exhibited. The property of Charles Wentworth Wass, Esq.



LXII.

*The Saviour.*

Exhibited in the British Institution, 1844. The Property of Charles Wentworth Wass, Esq.

LXIII.

*The Flower Girl.*

Exhibited in the Royal Academy in 1845. The property of H. A. J. Munro, Esq.

LXIV.

*Hercules killing the Man of Calydon with a blow of his fist.*

Exhibited in the British Institution in 1820. The property of Charles Wentworth Wass, Esq.

LXV.

*Charites et Gratiae.*

“The Graces, daughters of Venus by Jupiter or Bacchus are three in number, Aglāia, Thalia and Euphrosyne. They were the constant attendants of Venus, and they were represented as three young and modest virgins, all holding one another by the hand. They presided over kindness and all good offices; and their worship was the same with that of the Muses, with whom they had a temple in common. They were generally represented naked, because kindness ought to be done with sincerity and candour. The moderns explain the allegory of their holding their hands joined, by observing, that there ought to be a perpetual and never ceasing intercourse of kindness and benevolence amongst friends. Their youth denotes the constant remembrance we ought ever to have of kindness received; and their virgin purity and innocence teach us, that acts of benevolence ought to be done without any expectation of restoration, and that we ought never to suffer others or ourselves to be guilty of base and impure favours.”—*Lempriere.*

Exhibited in the Royal Academy in 1847. The property of Joseph Gillott, Esq.

## LXVI.

*Study for Sabrina.*

Painted 1830. Never exhibited. The property of Charles Wentworth Wass, Esq.

## LXVII.

*Venus at the Bath.*

Painted in 1822. The Property of R. Colls, Esq.

## LXVIII.

*Godfrey de Bouillon the Crusader arming for Battle.*

Exhibited in the Royal Academy in 1835. The property of Chas. Wentworth Wass, Esq.

## LXIX.

*Portrait of a little Girl.*

Painted in 1845. Never exhibited. The property of William Wethered, Esq.

## LXX.

*Portrait of Master Wethered.*

Painted in 1847. Never exhibited. The property of William Wethered, Esq.

## LXXI.

*A Water Nymph.*

Painted 1843. Never exhibited. The property of W. J. Broderip, Esq.

## LXXII.

*"David."*

"Awake my glory; awake, lute and harp, I myself will awake right early."

Painted and exhibited in the Royal Academy in 1841. The property of Thomas Thorp, Esq.

## LXXIII.

*The Jewess.*

Painted in 1840. Never exhibited. The property of R. Colls, Esq.



LXXIV.

*A Magdalen.*

Painted in 1842. Never exhibited. The property of C. W. Wass, Esq.

LXXV.

*The Grape Gatherer.*

Painted and exhibited in the Royal Academy in 1846. The property of Edwin Bullock, Esq.

LXXVI.

*Contemplation.*

Painted in 1844. Never exhibited. The property of Charles Wentworth Wass, Esq.

LXXVII.

*Portrait of W. Etty, Esq., R.A.*

Painted in 1825. Never exhibited. The property of W. Etty, Esq.

LXXVIII.

*The Infant Moses and his Mother.*

Exhibited in the Royal Academy in 1843. The property of the Rt. Hon. Sir James Wigram.

LXXIX.

*Study of the Head of a little Boy.*

Painted and exhibited in the Royal Academy in 1845. The property of Edwin Bullock, Esq.

LXXX.

*Fair Rosamond.*

Painted 1844. Never exhibited. The property of C. W. Wass, Esq.

LXXXI.

*Preparing for a Fancy Dress Ball.*

Painted and exhibited in the Royal Academy in 1835. The property of the Rt. Hon. Charles W. Wynn, M.P.

## LXXXII.

*The Dance.*

“ A figured dance succeeds ;

a comely band

Of youths and maidens, bounding hand-in-hand :  
 The maids in soft cymars of linen drest ;  
 The youths all graceful in the glossy vest :  
 Of those the locks with flow'ry wreaths enroll'd  
 Of these the sides adorn'd with swords of gold,  
 That glittering gay, from silver bells depend.

\*   \*   \*   \*   \*   \*   \*

The gazing multitudes admire around :  
 Two active tumblers in the centre bound ;  
 Now high, now low, their pliant limbs they bend :  
 And general songs the sprightly revel end.

*Homer's Description of Achilles' Shield. Pope's Translation.*  
 Exhibited in the Royal Academy in 1842. The property of John  
 Clow, Esq.

## LXXXIII.

*Cupid and Psyche.*

Painted in 1842. Never exhibited. The property of H. A. J.  
 Munro, Esq.

## LXXXIV.

*Nymph after Bathing.*

Painted in 1848. Never exhibited. The property of H. A. J. Munro,  
 Esq.

## LXXXV.

*Nymph reposing.*

Painted in 1830. Never exhibited. The property of J. Criswick,  
 Esq.

## LXXXVI.

*A Naiad.*

Painted in 1844. Never exhibited. The property of John Wood,  
 Esq.



LXXXVII.

“’Tis but a fancy sketch.”—*Old Song.*

Exhibited in the Royal Academy in 1844. The property of William Wethered, Esq.

LXXXVIII.

*The Mourner.*

Painted in 1842. Never exhibited. The property of Charles Wentworth Wass, Esq.

LXXXIX.

“*He was despised and rejected of men.*”

Never exhibited. Painted in 1846. The property of John Wood, Esq.

XC.

*The Bather.*

“At the doubtful breeze alarmed.”

Painted and exhibited in the Royal Academy in 1843. The property of W. J. Broderip, Esq.

XCI.

*Repose after Bathing.*

Painted in 1844. Never exhibited. The property of Jacob Bell, Esq.

XCII.

*A Pirate carrying off a Captive.*

Painted and exhibited in the British Institution in 1846. The property of Edwin Bullock, Esq.

XCIII.

*The Forsaken.*

Exhibited in the British Institution in 1845. The property of R. Colls, Esq.

XCIV.

*Study of Colour.*

Never exhibited. Painted in 1839. The property of R. Colls, Esq.

## XCV.

*Study of a Dog.*

Painted in 1840. Never exhibited. The property of James Criswick, Esq.

## XCVI.

*" 'Twas in the happy olden time.  
Before the birth of care or crime."*

Exhibited in the Royal Academy in 1827. The property of Charles Birch, Esq.

## XCVII.

*A Study in Colour of Objects of Still Life.*

Exhibited in the Royal Academy in 1848. The property of Wm. Wethered, Esq.

## XCVIII.

*Nymph robbing Cupid of his Bow.*

Painted in 1843. Never exhibited. The property of John Gibbons, Esq.

## XCIX.

*A Magdalen reading.*

Exhibited in the British Institution in 1847. The property of William Wethered, Esq.

## C.

*Psyche having after great peril procured the Casket of Cosmetics from Proserpine in Hades, lays it at the feet of Venus, while Cupid pleads in her behalf.*

Exhibited in the Royal Academy in 1836. The property of Thomas Baring, Esq. M.P.

## CI.

*A Family of the Forests.*

*"They lived with calm untroubled mind."—Hesiod.*

Exhibited in the Royal Academy in 1836. The property of Edward Harper, Esq.



CII.

*The Choice of Paris.*

The Goddess of Discord, incensed at not being invited to the marriage of Peleus and Thetis, threw into the assembly of the gods who were at the entertainment, a golden apple, on which was inscribed, "To the fairest." All the goddesses claimed it as their own; but at last, only three, Juno, Venus, and Minerva, wished to dispute their respective right to beauty, and the gods, unwilling to become arbiters in an affair so delicate, appointed Paris, a Phrygian shepherd, son of Priam, to adjudge the prize. Each tried by promises and entreaties, to gain the attention of Paris, and influence his judgment. After he had heard their several claims and promises, Paris adjudged the prize to Venus, and gave her the golden apple. The figures in the back ground are nymphs presiding over rocks and fountains, a satyr, &c.

Exhibited in the Royal Academy, in 1826, and in the British Institution in 1827. The Property of Andrew Fountaine, Esq.

CIII.

*Andromeda.—Perseus coming to her rescue.*

Painted and exhibited in the Royal Academy, 1840. The Property of J. Harris, Esq.

CIV.

*Sabrina, from Milton's Masque of Comus.*

" Sabrina fair,  
Listen, where thou art sitting,  
Under the glassy, cool, translucent wave,  
In twisted braids of lilies knitting  
The loose train of thy amber dropping hair."

Exhibited in the Royal Academy in 1831, and the British Institution in 1832. The property of Thomas Baring, Esq. M. P.

CV.

*Cleopatra's Arrival in Cilicia.*

" She sailed along the river Cydmus in a magnificent galley; the stern was covered with gold, the sails were of purple, and the oars

of silver; these in their motion kept time to the music of pipes and harps. The queen, in the dress and character of Venus, lay under a canopy embroidered with gold, while boys, like painted Cupids, stood fanning her on each side of the sofa. Her maids, habited like the Nereids and the Graces, assisted in the steerage and conduct of the vessel.

"The fragrance of incense, vast quantities of which were burnt on the deck, was diffused along the shores, which were covered with people."—*Plutarch's Life of Antony*.

"The sails were purple, and so perfumed, the winds were love-sick with them."—*Shakspeare's Antony and Cleopatra*.

Painted and exhibited in the Royal Academy in 1821. The property of the Rt. Hon. H. Labouchere.

CVI.

*On the Thames.*

Exhibited in the British Institution in 1843. The property of William Wethered, Esq.

CVII.

*Cupid intercedes for Psyche.*

Painted in 1843. Never exhibited. The property of Joseph Gilloitt, Esq.

CVIII.

*The Backbiter.*

Exhibited in the Royal Academy in 1844. The property of R. Colls, Esq.

CIX.

*The Bather.*

Painted in 1844. Never exhibited. The property of Jacob Bell, Esq.

CX.

*The Signal.*

Exhibited in the Royal Academy in 1844. The property of R. Colls, Esq.

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COMMITTEE ROOM.

CXI.

*The Juvenile Scribe.*

*Royal Academy -*  
Exhibited in the ~~British Institution~~ in 1846. The property of William Wethered, Esq.

CXII.

*Cupid and Psyche descending.*

Exhibited in the British Institution in 1822. The property of W. J. Broderip, Esq.

CXIII.

*Eve at the Fountain.*

Exhibited in the Royal Academy in 1844. The property of William Wethered, Esq.

CXIV.

*Children reposing after Bathing.*

Exhibited in the British Institution, 1846. The property of Charles Wentworth Wass, Esq.

CXV.

*The tired Wayfarer.*

Never exhibited. Painted in 1842. The property of James Criswick, Esq.

CXVI.

*The Wrestlers.*

Painted in 1840. Never exhibited. The property of Chas. W. Wass, Esq.

CXVII.

*Repose.*

Never exhibited. Painted in 1843. The property of C. W. Wass, Esq.

CXVIII.

*Venus and Cupid.*

Painted in 1843. The property of H. A. J. Munro, Esq.



## CXIX.

*"An Israelite indeed."*

Exhibited in the British Institution in 1847. The property of John Miller, esq.

## CXX.

*Grecian Warriors.*

Painted in 1844. Never exhibited. The property of John Gibbons, Esq.

## CXXI.

*A Magdalen.*

Painted in 1845. Never exhibited. The property of Henry Burton, Esq.

## CXXII.

*Study.*

Painted in 1843. The property of James Criswick, Esq.

## CXXIII.

*Guardian Genii.*

Painted 1830. Never exhibited. The property of H. A. J. Munro, Esq.

*The following ten pictures are the property of G. T. Andrews, Esq. and will be removed from this Exhibition for the purpose of sale early in the ensuing month.*

## CXXIV.

*Nymph and young Fawn dancing.*

Painted and exhibited in the British Institution in 1835.

## CXXV.

*A French Peasant.*

Painted in 1846. Never exhibited.

## CXXVI.

*Somnolency.*

Painted and exhibited in the Royal Academy in 1838.

## CXXVII.

*A Rabbi.*

Painted in 1845. Never exhibited.

CXXVIII.

*Britomart redeems fair Amoret.*

"Ne living wight she saw in all that roome,  
Save that some woeful ladye, both whose hands  
Were bounden fast, that did her ill become,  
And her small waist, girt round with yron hands  
Unto a brazen pillour, by which she stands,  
And her before the vile enchanter sate,  
Figuring straunge characters of his art;  
With living blood he those characters wrote  
Dreadfully dropping from her dying harte.

\* \* \* \* \*

Soon as that virgin knight he saw in place  
His wicked bookes in hast he overthrew,  
Nor caring his long labors to deface;  
And fiercely running to that lady true,  
A murd'rous knife out of his pocket drew,  
The which he thought for villeinous despight  
In her tormented body to embrew:  
But the stout damsel to him leaping light,  
His cursed hand withheld, and maistered his might."

*Spencer's Faery Queen, Book iii. Canto 12.*

Painted and exhibited in the Royal Academy in 1833.

CXXIX.

*Robinson Crusoe.*

"But before any more waves could overtake me, I reached the main land, where, climbing up the cliffs of the shore, tired and almost spent, I sat down on the grass free from the dangers of the foaming ocean.

"No tongue can express the ecstacies and transports that my soul felt at the happy deliverance. . . . I was wrapped up in contemplation, and often lifted up my hands with the profoundest humility, to the divine powers, for saving my life when the rest of my companions were all drowned."

Painted and exhibited in the British Institution in 1832. The Property of J. C. Andrews, Esq.



## CXXX.

*Sketch for "The Judgment of Paris."*

Painted in 1828. Never exhibited.

## CXXXI.

*Sketch for Picture of "Youth at the Helm and Pleasure at the Prow."  
In the Vernon Collection.*

Painted in 1848. Never exhibited.

## CXXXII.

*The Fairy of the Fountain.*

Painted in 1846. Never exhibited.

## CXXXIII.

*"Angels ever bright and fair."*

Painted in 1840.

## SUBSCRIBERS' ROOM.

## CXXXIV.

*Impression of the Engraving of the Picture of "Mercy Interceding for  
the Vanquished."*

By T. G. Doo, Esq. To be presented to Subscribers of 11. 1s.  
each to the fund for forming a National Gallery of British Art.

## CXXXV.

*Portrait of William Etty, Esq. R. A.*

Engraved by C. W. Wass, Esq. from the Picture No. LXXVII.

## CXXXVI.

*The Saviour.*

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## CXXXVII.

*Cupid and Psyche.*

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*The Coral Finders.*

Engraved by C. W. Wass, Esq. from the original Picture by Wil-  
liam Etty, Esq. R. A.



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